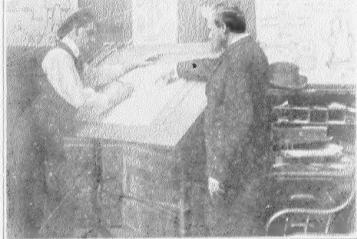


**HAVE THE RIGHT TO LABOR!** Pickets of strikers guard the factory to prevent men from going to work. John, however, is not to be detained and goes to his work as usual, saying: "This is a free country. You have the right to strike. I have the right to labor."



**AN EVENTFUL NIGHT.** It is night time. Some strike sympathizers decide to get even with John and try to blow up his house. Their intention, however, has been frustrated and on bended knees John and his wife thank God for their escape from harm.

**THREE MONTHS LATER. BACK TO WORK.** John is now superintendent at the works. All the men have returned to work. A boy enters the superintendent's office and hands John the following note:

Owing to your diligent work and that of your men, conditions have greatly improved. We therefore have decided to advance all wages 10 per cent. You may enjoy all your former help but none.

Thanking you for being true to us in time of trouble, we remain,

Sincerely yours,  
S. HOLMES, General Manager.

John at once notifies his fellow workmen and there is great satisfaction all around.



(An allegorical picture) Labor and Capital joining hands, with the Goddess of Liberty holding a wreath and a palm of peace over them ends the film.

**LUBIN MANUFACTURING COMPANY**

MANUFACTURER OF

*Life Motion Picture Machines, Films, Slides and  
Stereopticons.*

926-928 Market St.,

Philadelphia, Pa.



MONDAY, MAY 17th

## THE PRESS GANG

Length

630 Feet

Copyrighted  
1909

**The Press Gang** (Robin, May 17).—There is considerable interest in this picture of revolutionary days, but there appears no warrant for the title of "Press Gang." The scene is set in a British colony where a patriotic maiden, who burns a signal fire for the American soldiers to assemble, is captured by British soldiers. She is taken to a British fort, but she escapes and saves her lover from capture. A fine old colonial house is chosen for part of the scenes, and it is well built, but the plot is rambling and shows lack of skill in handling.

**"THE PRESS GANG"**  
**THUS WERE CALLED THE BRITISH FREEBOOTERS WHO  
PICKED OUT THE STRONGEST MEN FROM THE COLONIES  
AND PRESSED THEM INTO ENGLISH SERVICE.**

Mother, daughter and the young husband are eagerly discussing the political situation when suddenly a knock at the door stops their conversation. A middle aged man, with the bearing of a soldier approaches on horseback, dismounts and enters, followed by an English spy wrapped in a long civilian coat under which he wears his English uniform. While the colonel enters, the spy creeps near and listens at the door. "Who are you? Friend or foe?" asks the Colonel. The young husband points to Washington's portrait on the wall. The two shake hands whereupon the Colonel asks the young husband to carry a letter to General Washington as the English suspect him. The young husband willingly consents. He rushes out of the door and inadvertently knocks down the English spy who in vain tried to look through the keyhole. The Colonel and the young husband ride away on their errand. The spy asks to be allowed to rest, which demand is granted. While writing a note the spy opens his coat. The young wife discovers the English uniform and decides to watch. In the dark of the night the spy steals a horse out of the stable and follows the two soldiers. The young wife hears the clattering of the horse's hoofs and tries to follow. As there is no other horse in the stable her mother advises her to take a boat and row down the river where she can overtake the riders. Young Martha is soon on her way. She just sees the two soldiers pass. Now follows the English spy. Unable to warn her husband and the Colonel and being too far away to hold up the spy, she aims and with a well directed shot kills the spy. Upon her returning home she finds the Press Gang in the house looking for her husband who is expected back the very evening. The young wife goes to the field in the rear of the house and fires a haystack. This brings the Colonel's soldiers to the scene who come to help thinking a fire had broken out in the house. They are informed of the presence of the Press Gang who are feasting in the house. They overpower the English soldiers and lead them away as prisoners, just as the young husband returns from his successful errand.

**HAVE THE RIGHT TO LABOR.** Pickets of strikers guard the factory to prevent men from going to work. John, however, is not to be detained and goes to his work as usual, saying, "This is a free country. You have the right to strike. I have the right to labor."



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An allegorical picture. Labor and Capital joining hands, with the Goddess of Liberty holding a wreath and a palm of peace over them ends the film.

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## FADED FLOWERS.

Length  
305 Feet.



**Faded Flowers** (Lubin, May 17)—There are visions and double meanings in this Lubin picture, but it is entirely good, notwithstanding the fact that it is married and grandma gives her blessing, with a few presents which she takes in the course of events. The picture is well made, the scenes are well arranged, and the story is good. The question is, whether it came into her possession, and we are also asked what it was by a vision.

Copyrighted  
1909

Grandma bent upon a cane walks to her easy chair. Just then a young man and his intended, apparently the grandchild of grandma, enter. They bring the glad tidings to grandma who bestows on the two happy children her blessing. She then tells her grandchild to bring her an old wooden box out of which she takes a golden chain and locket which she presents to her grandchild and a watch and chain formerly belonging to her husband, which she presents to the young man. Besides these golden treasures there are some faded flowers in the wooden box which she shows to the two. First a rose which her sweetheart gave her more than fifty years ago. Then orange blossoms which she wore on her wedding day. Next she shows a silver



trophy, a summary of her silver wedding, and last, a crown of gold, the remembrance of her golden wedding. Meditating, her head drops and she feels the kiss of her beloved husband. Just then the young girl's parents enter, grandma's son and wife and a happy family group closes this beautiful picture.

THURSDAY, MAY 20th

## The Smuggler's Daughter

Length, 990 feet

Copyrighted 1909

**The Smuggler's Daughter** (Lubin, May 20)—In many respects this picture is an interesting one, especially in respect to the country scenes, the story clear and consistent, and the acting good. The story is simple, but it is well told. It is a matter of some wonder how the Lubin players fall new to us every time we see them. They are good. They should have been an older man, or at least made up in both older. Where the Lubin players fall new to us every time we see them is in the backgrounds which are here shown is a matter of some wonder. Possibly in Maine. They are good. The story is simple, but strong. A smuggler's daughter falls in love with a revenue officer who thinks her father is a fisherman. She learns from his advice that a special watch is to be kept for the boat and makes a plan to go to the beach and warn him. Putting on his heavy coat, she starts, while her father can get the contraband goods home by another route. She is seen by the revenue officer, who follows her and arrests her. Later we see her in the prison hospital with her lover by her side. The father comes in and asks for her. He is arrested and the mother is summoned to clear her of complicity. Further complications follow. Lubin Company seems to have failed to make a deep impression on the audience.

### "THE SMUGGLER'S DAUGHTER" (Lubin).

Stories of the sea are always popular with moving picture audiences if they are well and naturally told. Who amongst us has not pored over an exciting narrative of smuggling life? In olden times the romance of maritime life drew half its inspiration from the deeds of dare and do which centered about the smuggler's cave. This is one of the best pictures which Mr. Lubin has produced. We emphasize the word picture. He places the scene of the story on a very rocky coast with the waves beating and lashing themselves into clouds of spray. The eyes are delighted with these very good photographs of coast characteristics. The story is a simple one. The smuggler, who is helped in his work by his daughter, after larding his body is nearly discovered by an impulsive revenue officer. He is arrested, however, prevents his arrest, and the revenue officer falls in love with her. After having sold his plunder, Mr. Smuggler returns to his work and is again shielded by his daughter. She shields her father only too well; the revenue officers are out after the delinquent. The girl assumes her father's hat and cloak and is shot in mistake for her father. She is lying wounded in her bed when the father discovers her plight, and so he very properly takes the blame upon his shoulders and gives himself up to the officers. The girl is left in the care of her revenue lover, and we are left to assume that she recovers and marries him. This is the outline of the story which is told against a very fine background of sea and rocks. The story is not unduly spun out, it is clear and intelligible, and it certainly pleased the audience before whom we saw it shown. On these grounds, therefore, we consider it entitled to mention as a notable film of the week. Photographically speaking the picture is, on the whole, excellent. Its tones and moods are strikingly good. We will risk being termed heretical, however, in pointing out that Mr. Lubin's constants might have got out this around the picture with lesser light and dark spots on it. Those are the technical drawbacks on the picture. But still it is a minor matter. The point we want to bring home to Mr. Lubin is this, that sea pictures of this quality are welcome as an occasional relief to the usual run of subjects. Smuggling is by no means dead.

A sailing boat has anchored at night outside of the bay. From the rocks of the shore leaves a boat to smuggle the fine laces through the guard revenue offices. On the cliff stands a girl waving her lantern to and fro to give her father notice that the road is clear. The father lands and together they carry

contraband goods to theerman's home. There he hides it under the bed. A revenue officer who is in love with the smuggler's daughter but who believes him to be a fisherman sits his sweetheart. Hardly is he left when two men enter to purchase the smuggled goods. The next night the smuggler again follows his dangerous trade. His daughter on her way home meets her lover. He just receives an order from his superior reading as follows:

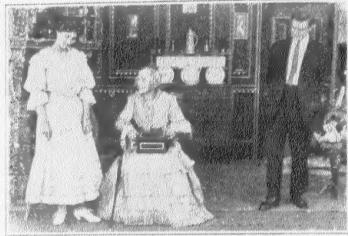
"Everybody to be on watch a-night. Look out for the smugglers—F. M. Z. 4274 Kt. Wynchester."

Emmett,  
Captain."

✉ ✉

## FADED FLOWERS.

Length  
305 Feet.



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Grandma bent upon a cane walks to her easy chair. Just then a young man and his intended, apparently the grandchild of grandma, enter. They bring the glad tidings to grandma who bestows on the two happy children her blessing. She then tells her grandchild to bring her an old wooden box out of which she takes a golden chain and locket which she presents to her grandchild and a watch and chain formerly belonging to her husband, which she presents to the young man. Besides those golden treasures there are some faded flowers in the wooden box which she shows to the two. First, a rose which her sweetheart gave her more than fifty years ago. Then orange blossoms which she wore on her wedding day. Next she shows a silk



cloth in memory of her silver wedding; and last, a crown of gold, the remembrance of her golden wedding. Meditating, her head drops and she feels the kiss of her beloved husband. Just then the young girl's parents enter, grandma's son and his wife, and a happy family group closes this beautiful picture.

THURSDAY, MAY 20th

## The Smuggler's Daughter

Copyrighted 1909

### MADE

**M**ADE by the Lubin Company. The story is simple and consistent and the acting good, excepting that the smuggler's daughter is a bit overdone. The scenes are well摄ed. Where the Lubin players tell new games and have fun in finding the picturesque backgrounds, the Lubin girls are not so good for some wonder. Possibly in Maine. They are good, however, in their acting, though. The story is simple, but strong. A smuggler's daughter is in love with a revenue guardman, who has a secret to keep from his superior officers. That special watch is to be kept for the revenue officer to have another to his house. In the meantime, Mr. Boyce has another to his house. Instead of the time Parker will conduct a moving picture show, we see him in his "bridge" with his lover. Later we see her in his "bridge" with her lover by her sides. The father comes in and asks her if she is a smuggler. She矢es to clear her of complicity. Further pieces of the excellent class by the Lubin Company. This is a good picture.

### "THE SMUGGLER'S DAUGHTER" (Lubin).

Stories of the sea are always popular with moving picture audiences if they are well and naturally told. Who amongst us has not pored over an exciting narrative of smuggling? In olden times the romance of maritime life drew half its inspiration from the deeds of dare and do which centered about the smuggler's cave. This is one of the best pictures which Mr. Lubin has produced. We emphasize the word picture. He places the scene of the story on a very rocky coast with the waves beating and lashing themselves into clouds of spray. The eyes are delighted with these very fine photographs of coast characteristics. The story is a simple one. The smuggler, who is helped in his work by his daughter, after landing his booty is nearly discovered by an anonymous revenue officer. His daughter, however, prevents his arrest, and the revenue officer falls in love with her. After having sold his plunder, Mr. Smuggler returns to his work and is again challenged by his daughter. She shields her father only too well; the revenue officers are sent after the delinquent. The girl assumes her father is dead and alone and is shot in mistake for her father. She is lying wounded in her bed when the father discovers her plight, and so he very properly takes the blame upon his shoulders and gives himself up to the officers. The girl is left in the care of her revenue lover, and we are left to assume that she recovers and marries him. This is the outline of the story which is told against a very fine background of sea and rocks. The story is not unduly spun out; it is clear and intelligible, and certainly pleased the audience before whom we saw it shown. On these grounds, therefore, we consider it entitled mention as a notable film of the week. Photographically speaking, the picture is, on the whole, excellent. Its tones and tints are strikingly good. We will risk being termed hypercritical, however, in pointing out that Mr. Lubin's assistants might have seen out this beautiful picture with fewer light and dark spots on it. Those are the technical drawbacks on the picture. But still it is a masterpiece. The point we want to bring home to Mr. Lubin is this, that pictures of this quality are welcome as an occasional relief to the usual run of subjects. Smuggling is by no means dead.

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Emmett,  
Captain."

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